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ABSTRACT

Designed specifically for beginning college students enrolled in art appreciation and studio art courses, this validated visual literacy module will help students acquire verbal and visual skills necessary for viewing, comprehending, and valuing linear drawings. The module can also be used with high school students and adult learners. All materials necessary for implementing the module, including the drawings or sketches, are included. The unit can be used in independent or group study. Self-directed activities are provided which help students analyze different kinds of linear drawings, e.g., drawings showing people waiting, batting, thinking, racing, defending, throwing, and striking. Students learn the definitions of new vocabulary associated with the various drawings. They also learn about the techniques used to make the various sketches. For example, in the throwing sketch a combination of thick and thin lines is used to show movement in every part of the athlete's body. Verbal and visual pre- and posttests are provided. A bibliography concludes the unit. (RM)

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Visual Literacy and Its Vice Versa Component: Part I Report--The Development of a Verbal/Visual Approach to Viewing Linear Drawings-- A Modified Instructional Module

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Texas College

1984

Running head: Visual Literacy and Its Vice Versa Component

Abstract

The visual literacy component of vice versa translation from visual to verbal has been used in the development of this modified instructional module. Emphasis is on the acquisition of a verbal vocabulary for viewing linear drawings. This active form of perceptual training has been created through a modification of the objectives and the pretest/posttest: the objectives are a translation into questions and answers; the pretest/posttest is a combination of verbal and visual data. High school to elderly students can use the module on an independent or group basis or combination. As a result of participating in the learning activities, such students will successfully acquire reading and seeing skills for viewing, comprehending, and valuing linear drawings.

Visual Literacy and Its Vice Versa Component: Part I Report--The Development of a Verbal/Visual Approach to Viewing Linear Drawings-- A Modified Instructional Module

This modified instructional module emphasizes one component of the taxonomy for visual literacy skills: "To be able to translate from visual language to verbal langauge and vice versa" (Debes, 1969b, p. 27; Jonassen & Fork, 1975, p. 7). As a result of participating in this kind of perceptual training, students will acquire skills for viewing, comprehending, and valuing linear drawings.

The module is an important exercise in visual literacy. It is a combination of verbal and visual skills and learning activities. The perceptual process in the activities is complemented by verbal directions and vocabulary which are presented first; visuals follow.

The module consists of eight components.

I. Introduction--Directions, Purpose, Terminal Objective

II. Verbal/Visual Pretest

III. Self-Evaluation--Answers to Pretest

IV. Verbal/Visual Learning Activities

V. Summary--Statements and Questions

VI. Verbal/Visual Posttest

VII. Self-Evaluation--Answers to Posttest and Terminal Objective

VIII. Bibliography

Major components of this approach to visual literacy have been modified. The objectives are a translation into questions and answers; the pretest/posttest is a combination of verbal and visual data. Based on a review of the literature for visual literacy, these modified components provide students with an active form of perceptual training, a meaningful way of practicing and interacting with a combination of verbal and visual data (Braden & Hortin, 1981; Clark & Clark, 1976; Debes, 1968, 1969a; De Santis & Pett, 1980; Flory, 1968; Flynn, 1972; Green, 1977; Herring, 1980; Hortin, 1980; Kossack & Bader, 1980; Ladevick, 1974; Lamberski, 1976; Metallinos, 1978; Mittler, 1976; Platt, 1976; Ross, 1972; Zimmer & Zimmer, 1978).

The module has been designed specifically for beginning college students enrolled in art appreciation and studio art courses. However, high school and elderly students can also successfully use it because of the inclusion of two instructional strategies: independent and group study. The pretest/posttest and self-evaluation components have been designed for independent study. The learning activities component has been designed for group discussion and teamwork. The module can also be used exclusively for independent or group study. Irrespective of the selection of instructional strategies (independent and group) or combination, assistance or guidance from an instructor, if needed or used, will be an asset to the perceptual process.

Drawings for this study were created by this author through the use of thin and thick felt-tip pens. The drawings were then reproduced through the simple process of photocopying and made permanent in ink through the use of a rapidiograph pen.

The module has been validated and pretested. It will be used for the first time in a field study during the semesters of 1984 and 1985 with college students enrolled in two art appreciation courses at Texas College, Tyler, Texas. The research design will be the nonequivalent control group pretest-posttest.

Visual Literacy and Its Vice Versa Component: Part I Report--The Development of a Verbal/Visual Approach to Viewing Linear Drawings-- A Modified Instructional Module

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I. Introduction

Directions

- You will need a No. 2 pencil for participating in this instructional module.
- Do not write your name on any part of the module. Instead, you will be assigned a number so that when data are presented in a report, your performance will remain confidential.
- You can participate in this reading and seeing study on an independent or group basis or combination.
- Whether you participate on an independent or group basis, study the vocabulary and view the drawings at your own pace.
- Read carefully all directions, definitions, and questions.
- If you have any questions about this module, feel free to discuss them with your instructor.

Purpose

The purpose of this instructional module is to provide verbal/visual activities that will help you to acquire and identify art vocabulary in drawings by this author.

Terminal Objective

As a result of completing this module, you will acquire verbal/visual skills for viewing, comprehending, and valuing linear drawings.

Viewing Question and Answers

Objectives have been translated into a question and answers for viewing drawings.

Question

What are some major ways of viewing drawings?

Answers

Drawings can be viewed in terms of--

1. Acquisition and identification of an art vocabulary.
2. Kinds of drawings.
3. Originality.
4. Imagination.
5. Relationship of space to subject.
6. Kinds of line techniques.
7. Closure tendency.
8. Appearances.
9. Representation of the styles of realism, abstraction or combination.

II. Verbal/Visual Pretest

Directions

For responding to the items below, see Figures 1 to 6 on the pages following the printed part of this pretest. Responses to the items below require filling in the blank or circling the correct alphabet.

1. What is the most original part of this Waiting Sketch (Figure 1)?

   Print answer here_____

2. Although the artist has not completed parts of the bat and upper part of the player, most viewers would visually complete this Batting Sketch (Figure 2). This visual completion process is--

   a. Crosshatching.
   b. Closure.
   c. Technique.

3. What three-dimensional characteristics are suggested in the Thinking Drawing (Figure 3)?

   a. Length, width, thickness
   b. Length, width, height
   c. Width, depth, thickness

4. The facial features in the Racing Sketch (Figure 4) have been omitted. Instead, the artist has substituted parallel lines that cross each other and create a dot pattern. This technique is--

   a. Positive contour drawing.
   b. Sketching.
   c. Crosshatching.

5. What major kind of line has been used in this Defending Sketch (Figure 5)?

   Print answer here_____

Pretest (cont'd.)

Directions for Items 6 and 7
Study the example of how a view finder and a pencil have been used to select, isolate, and mark a part of the Striking Sketch (Figure 6).

Use a view finder and a No. 2 pencil for viewing this Striking Sketch. A view finder is the page following this sketch.

6. Use the view finder to find an abstract area of the sketch where there is more space than shapes.

   Use a pencil and the interior edge of the view finder to create a square of more space than shapes area. Print the word "space" near this square.

7. Use the view finder to find an abstract area of the sketch where there are more shapes than space.

   Use a pencil and the interior edge of the view finder to create a square of the more shapes than space area. Print the word "shapes" near this square.

Go to page 8.

Figure 1
Waiting Sketch

Figure 2
Batting Sketch

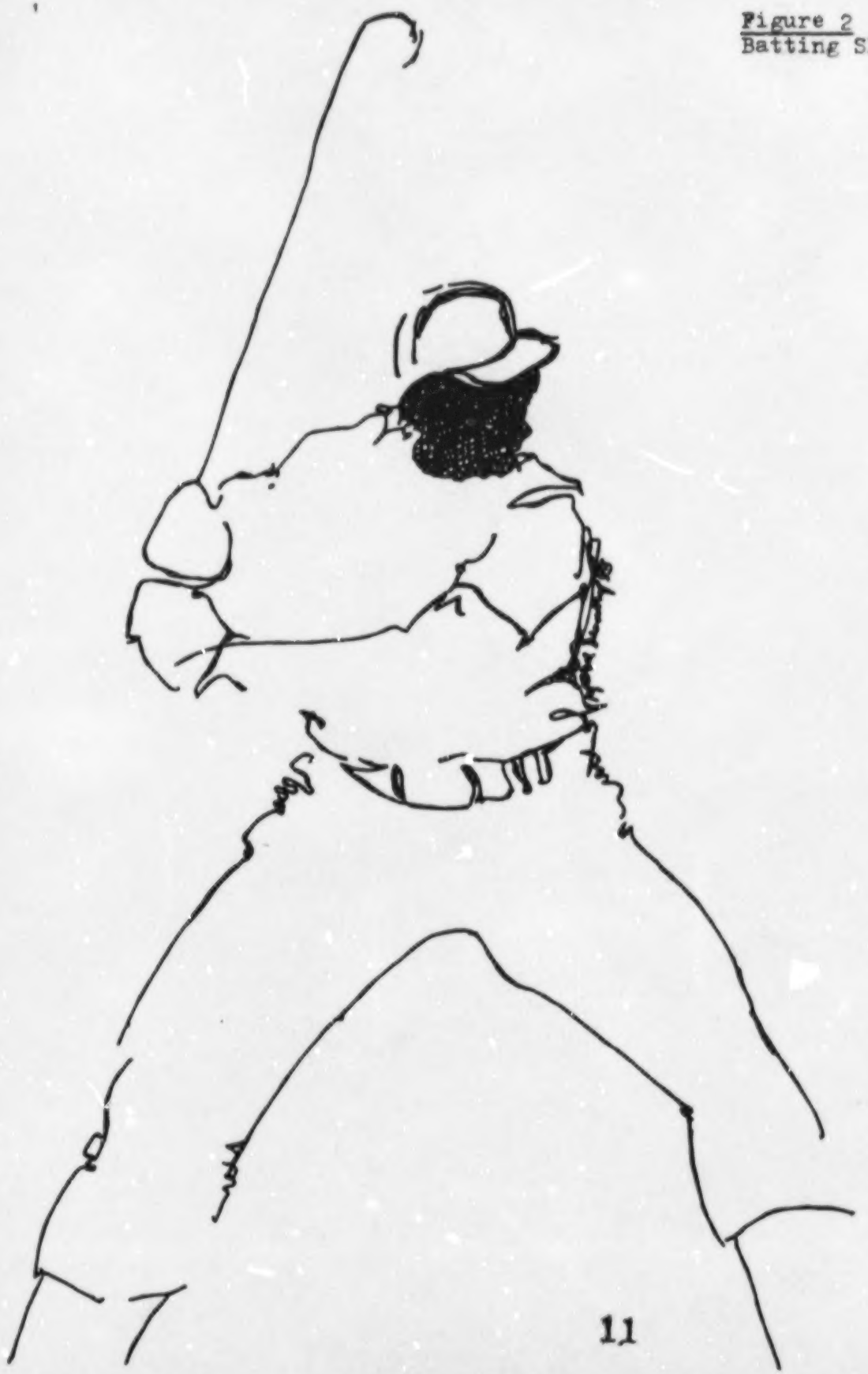


Figure 3
Thinking Drawing

Figure 4
Racing Sketch

Figure 5
Defending Sketch

Figure 6
Striking Sketch

III. Self-Evaluation--Answers to the Verbal/Visual Pretest

Directions
Use these answers for correcting your Verbal/Visual Pretest. Place an "X" beside an incorrect item. For items 6 and 7 below, Figures 7 and 8 are on the following pages.

1. Head of the figure
2. b. Closure
3. a. Length, width, thickness
4. c. Crosshatching
5. Thick line
6. See Figure 7 for more space than shapes area. Find your selected area or an area similar to your area in these illustrated squares. Discuss questions with your instructor.
7. See Figure 8 for more shapes than space area. Find your selected area or an area similar to your area in these illustrated squares. Discuss questions with your instructor.

Directions (cont'd.)
Calculate and write the total correct responses to your pretest in its extreme upper right corner.

Do not feel as if all 7 items had to be answered correctly. The purpose of the pretest is to help you become aware of what you know and do not know about verbal/visual viewing skills. As a result of seriously participating in the activities of this module, you will naturally gain knowledge and skills for viewing linear drawings.

Thank you.

Go to page 9.

Figure 7
Striking Sketch

Figure 8
Striking Sketch

IV. Verbal/Visual Learning Activities

Directions
The following steps are for Learning Activities 1 to 7:

1. Read and study carefully the vocabulary;
2. Identify the vocabulary in each drawing;
3. Read carefully the questions;
4. View the drawing again and answer silently each question;
5. Share these silent responses to the questions for each drawing, if you are participating in a group study with this module.

Note
Seven drawings are included in this study, Figures 9 to 15. A drawing follows the vocabulary and question section for each learning activity.

Learning Activity 1--Waiting Sketch (Figure 9)

Drawing
Drawing is the most basic and is the foundation of the visual arts: architecture, painting, sculpture, etc. Created mainly through the use of pencil and pen, a drawing is usually lines on paper of an idea, emotion, object. There are three major kinds of drawings.

1. Study (a detailed rendering of a part of a subject);
2. Drawing (complete in itself as an independent work of art);
3. Sketch.

Sketch
A sketch is a drawing showing only the main outline of a form with little or no detail. It may be considered incomplete since it was created initially to satisfy the artist. Some sketches, however, because of their lively, spontaneous qualities of line, may also be considered as independent works of art.

Question
What do you see in this Waiting Sketch?

Originality
Originality is the level or degree to which an art work will be a reflection of one or more of the following:

1. An unusual image;
2. An uncommon arrangement, redefinition, combination or emphasis of shapes, lines, etc.;
3. A surprise, an unexpected result for the viewer.

Question
What is unusual about this Waiting Sketch?

Imagination
Imagination is the atility to see and recombine images with past mental image experiences into new forms. For example, you can create a mental image of a car with wings.

Question
What does your imagination tell you about this Waiting Sketch?

Question
Are you comfortable with the space that surrounds the Waiting figure?

Figure 9
Waiting Sketch

Learning Activity 2--Batting Sketch (Figure 10)

The facial features, as in the Waiting drawing, have been omitted in this Batting Sketch. Instead, the artist has used parallel lines that cross each other.

Crosshatching is this technique of using parallel lines that cross each other. If the lines are placed very close to each other, a pattern of dots will be created.

Technique is the use of a skill and material to create a satisfying successful art product.

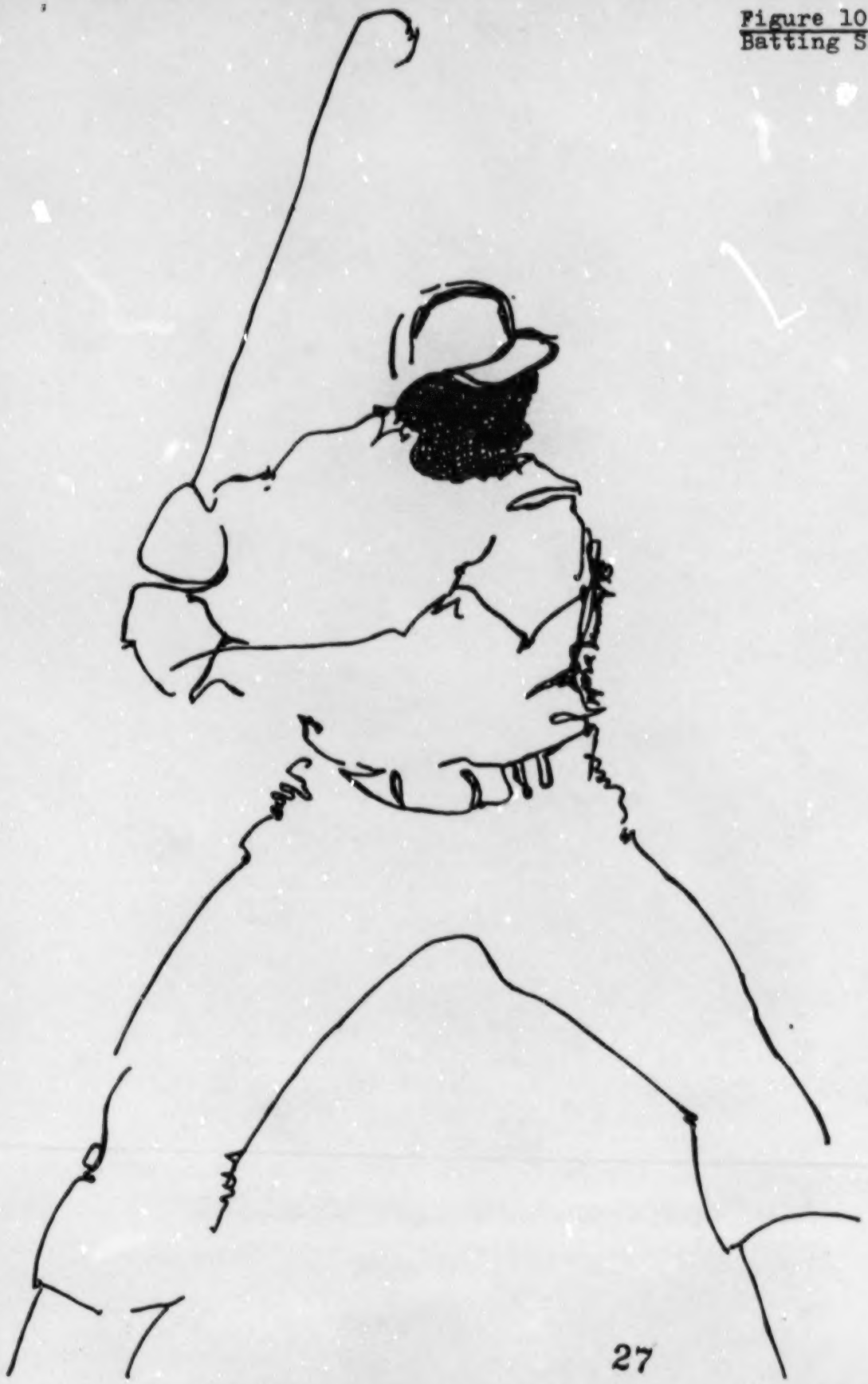
Line is an actual mark, especially on paper, that can enclose space, show the edge of a form, and suggest movement. A line can also be thin or thick.

Question
As you continue to view this Batting Sketch, do you find yourself visually completing parts which the artist did not complete?

Closure Tendency
This seeing process is the closure tendency. It is the tendency to visually complete incomplete forms or to see incomplete forms as complete, especially if they are familiar and of value.

Question
Does the space surrounding the Batting Sketch become an integrated part of the incomplete forms?

Figure 10
Batting Sketch



Learning Activity 3--Thinking Drawing (Figure 11)

Question
Does this Thinking figure appear to be solid?

Three-Dimensional
This solid appearance is three-dimensional. With a three-dimensional appearance, you can see its length, width, and thickness.

Two-Dimensional
A two-dimensional appearance will be flat and will show only its length and width, for example, a sheet of paper.

Directions
Compare the Batting and Thinking drawings.

Question
Which drawing appears to be flat (two-dimensional)?

The Thinking figure is a positive contour drawing. Unlike the sketch technique, positive contour drawing uses mainly a single line to show the edges of a form. This form will have a solid, three-dimensional appearance.

Question
Does the crosshatching technique in the head of the Thinking figure appear to be flat or solid?

Another major purpose of crosshatching is that parallel lines that cross each other and this dot pattern will show a three-dimensional appearance.

Question
What kind of lines are used in this Thinking Drawing?

Question
How does the space surrounding the Thinking figure appear to you?

Figure 11
Thinking Drawing

Learning Activity 4--Racing Sketch (Figure 12)

Through the use of thick lines, note how the artist has created a suggestion of a moving subject in this Racing Sketch.

Subject
The subject is whatever is selected, interpreted, and presented in a work of art. Like a literary work, the subject in art is what it is about, its content.

Question
In this Racing Sketch, which dominates on the page, the subject or the surrounding space?

Figure 12
Racing Sketch

Learning Activity 5--Defending Sketch (Figure 13)

This Defending Sketch is a review of the seeing vocabulary. Identify the following vocabulary and definitions in this sketch.

Sketch. A drawing showing only the main outline of a form with little or no detail.

Originality. An unusual image; an uncommon arrangement, redefinition, combination or emphasis of shapes; a surprise, an unexpected result for the viewer.

Crosshatching. Technique of using parallel lines that cross each other. If the lines are placed very close to each other, a pattern of dots will be created.

Technique. Use of a skill and a material to create a satisfying successful art product.

Line. A thin or thick mark on paper that can enclose space, show the edge of a form, and suggest movement.

Closure Tendency. To visually complete incomplete forms or to see incomplete forms as complete, especially if they are familiar and of value.

Three-dimensional. The length, width, and thickness of a solid form.

Imagination. Ability to see and recombine images with past mental image experiences into new forms.

Subject. What a work of art is about; whatever is selected, interpreted, and presented in a work of art.

This Defending Sketch is thus a representation of nine verbal/visual definitions.

Figure 13
Defending Sketch

Learning Activity 6--Throwing Sketch (Figure 14)

In addition to the presence of crosshatching, dots and closure, the artist, in this Throwing Sketch, has used a combination of thick and thin lines to show movement in every part of the athlete's body.

Question
Which lines exist in abundance in this Throwing Sketch?

Figure 14
Throwing Sketch

Learning Activity 7--Striking Sketch (Figure 15)

This Striking drawing shows two purposes of the sketch. It shows the--

1. Main outlines of the two players;
2. Combination of the characteristics of realism and abstraction.

Realism is a major art style that shows the representation of the appearances of objects, forms, and figures from real life, every day experiences.

Abstraction is a major art style that can show the selection, exaggeration, and simplification of realistic objects, forms, and figures in order to emphasize their basic elements of line, shape, and surrounding space.

Style is characteristics in art that reflect a consistent way of using knowledge, skills, and materials for treating and presenting a subject. These characteristics can be a reflection of a period, people or individual.

Directions
Based on the above definitions, you will see two styles in this Striking Sketch:

1. When viewed without the use of the view finder, the sketch suggests realistic figures;
2. When viewed in parts through the use of the view finder, the sketch suggests abstract shapes.

Question
As you use and move the view finder around on this sketch, which abstract areas show more space than shapes?

Figure 15
Striking Sketch

V. Summary--Statements and Questions

Drawings can be viewed in terms of--

1. Acquisition and identification of art vocabulary.

2. Kinds of drawings.
   Is this drawing a sketch, study, or complete as a work of art?

3. Originality.
   What is unusual about this drawing?

4. Imagination.
   What does your imagination tell you about this drawing?

5. Relationship of space to subject.
   In this drawing, which dominates, subject or space?

6. Kinds of line techniques.
   Does the drawing show line techniques of thinness, thickness, crosshatching or a combination?

7. Closure tendency.
   Do you see this drawing as complete, although it has incomplete parts?

8. Appearances.
   Do the lines in this drawing suggest a two- or three-dimensional appearance?

   Do the lines in this drawing suggest movement?

9. Representation of the major styles of realism, abstraction or a combination.

VI. Verbal/Visual Posttest

Directions
For responding to the items below, see Figures 16 to 21 on the pages following the printed part of this posttest. Responses to the items below require filling in the blank or circling the correct alphabet.

1. What is the most original part of this Waiting Sketch (Figure 16)?

   Print answer here_____

2. Although the artist has not completed parts of the bat and upper part of the player, most viewers would visually complete this Batting Sketch (Figure 17). This visual completion process is--

   a. Crosshatching.
   b. Closure.
   c. Technique.

3. What three-dimensional characteristics are suggested in the Thinking Drawing (Figure 18)?

   a. Length, width, thickness
   b. Length, width, height.
   c. Width, depth, thickness

4. The facial features in the Racing Sketch (Figure 19) have been omitted. Instead, the artist has substituted parallel lines that cross each other and create a dot pattern. This technique is--

   a. Positive contour drawing.
   b. Sketching.
   c. Crosshatching.

5. What major kind of line has been used in this Defending Sketch (Figure 20)?

   Print answer here_____

Posttest (cont'd.)

Directions for Items 6 and 7
Study the example of how a view finder and pencil have been used to select, isolate, and mark a part of the Striking Sketch (Figure 21).

Use the view finder from the pretest and a No. 2 pencil for viewing this Striking Sketch.

6. Use the view finder to find an abstract area of the sketch where there is more space than shapes.

   Use a pencil and the interior edge of the view finder to create a square of the more space than shapes area. Print the word "space" near this squre.

7. Use the view finder to find an abstract area of the sketch where thare are more shapes than space.

   Use a pencil and the interior edge of the view finder to create a square of the more shapes than space area. Print the word "shapes" near this square.

Go to page 20.

Figure 16
Waiting Sketch

Figure 17
Batting Sketch

Figure 18
Thinking Drawing

Figure 19
Racing Sketch

Figure 20
Defending Sketch

Figure 21
Striking Sketch

VII. Self-Evaluation--Answers to the Verbal/Visual Posttest

Directions
Use these answers for correcting your Verbal/Visual Posttest. Place an "X" beside an incorrect item. Figures 22 to 23 are on the following pages.

1. Head of the figure
2. b. Closure
3. a. Length, width, thickness
4. c. Crosshatching
5. Thick line
6. See Figure 22 for more space than shapes area. Find your selected area or an area similar to your area in these illustrated squares. Discuss questions with your instructor.
7. See Figure 23 for more shapes than space area. Find your selected area or an area similar to your area in these illustrated squares. Discuss questions with your instructor.

Directions (cont'd.)
Calculate and write the total correct responses to your posttest in its extreme upper right corner.

Compare your scores on the pretest and posttest.

Question
Was there a higher score on the posttest or pretest?

Terminal Objective
As a result of seriously completing this module, you have gained reading and visual skills for viewing, comprehending, and valuing linear drawings.

If you have any questions about this verbal/visual experience, feel free to discuss them with your instructor.

Please submit this module to your instructor.

Thank you.

Figure 22
Striking Sketch

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Figure 23
Striking Sketch

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